

GRAVE OF THE FIREFLIES
(1988) / D2: **TECHNIQUE**

*Isao
Takahata*



RHETORICAL STRATEGIES

- Ethos
- Logos
- Pathos

#5 / WHAT TRANSITION CONNECTS THE OPENING SCENE--THE ONE ENDING IN A TRAIN--WITH THE NEXT SCENE WHICH OPENS WITH AMERICAN PLANES FILLING THE JAPANESE SKIES?



#9 / HOW OMINOUS ARE THE VISUALS AND SOUNDS EFFECTS DURING THE BOMBING RUN?



#12 / HOW DOES TAKAHATA CONVEY THE SENSE OF EXTREME HEAT?



#19 / WHEN DOES TAKAHATA REPEAT FOOTAGE?



#18 / AT WHAT POINTS DOES TAKAHATA EMPLOY FREEZE FRAME FOR MORE THAN A SECOND OR TWO?

8+ sec.



5 sec.



3 sec.

#31 / WHAT DOES THE POIGNANT PAN FROM LEFT TO RIGHT, MOVING AWAY FROM THE WEALTHY HOME WHERE THREE YOUNG WOMAN STEP OUT ON A BALCONY, REVEAL?



#34 / WHAT SORTS OF CUTS DOES TAKAHATA EMPLOY?



We still hear mom's
dying breaths after
cutting to playground

L-Cut



#34 / WHAT SORTS OF CUTS DOES TAKAHATA EMPLOY?



Flashback ends w/ cherry blossoms blending into rice pouring



**Dissolve &
Match Cut**

#24 / WHAT DOES SEITA SEE IN HIS MIND'S EYE AS SETSUKO CONSTRUCTS A PRIMITIVE GRAVE?

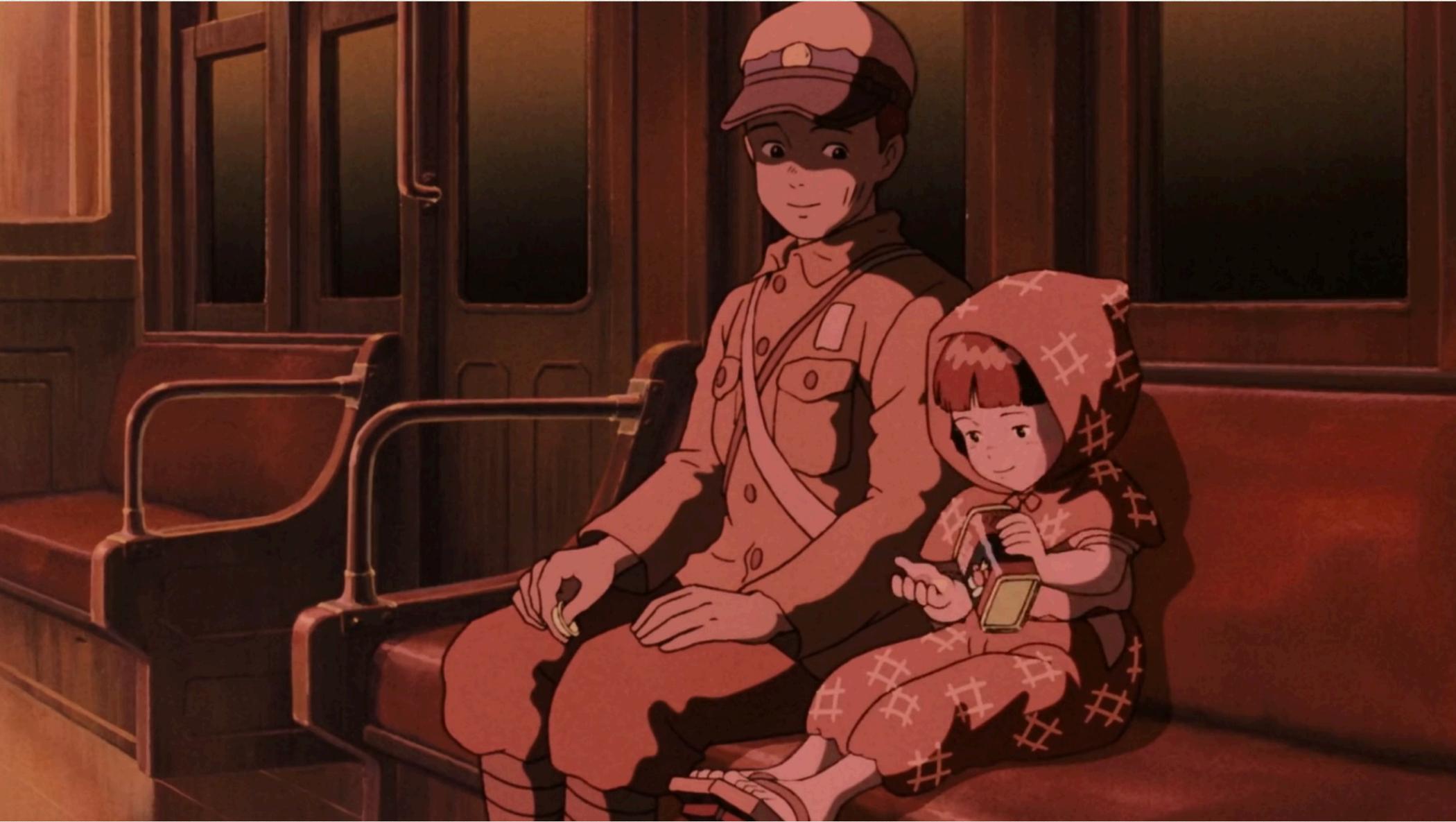


#36 / AT WHAT POINT DOES SEITA
BREAK THE FOURTH WALL AND LOOK
AT THE AUDIENCE?



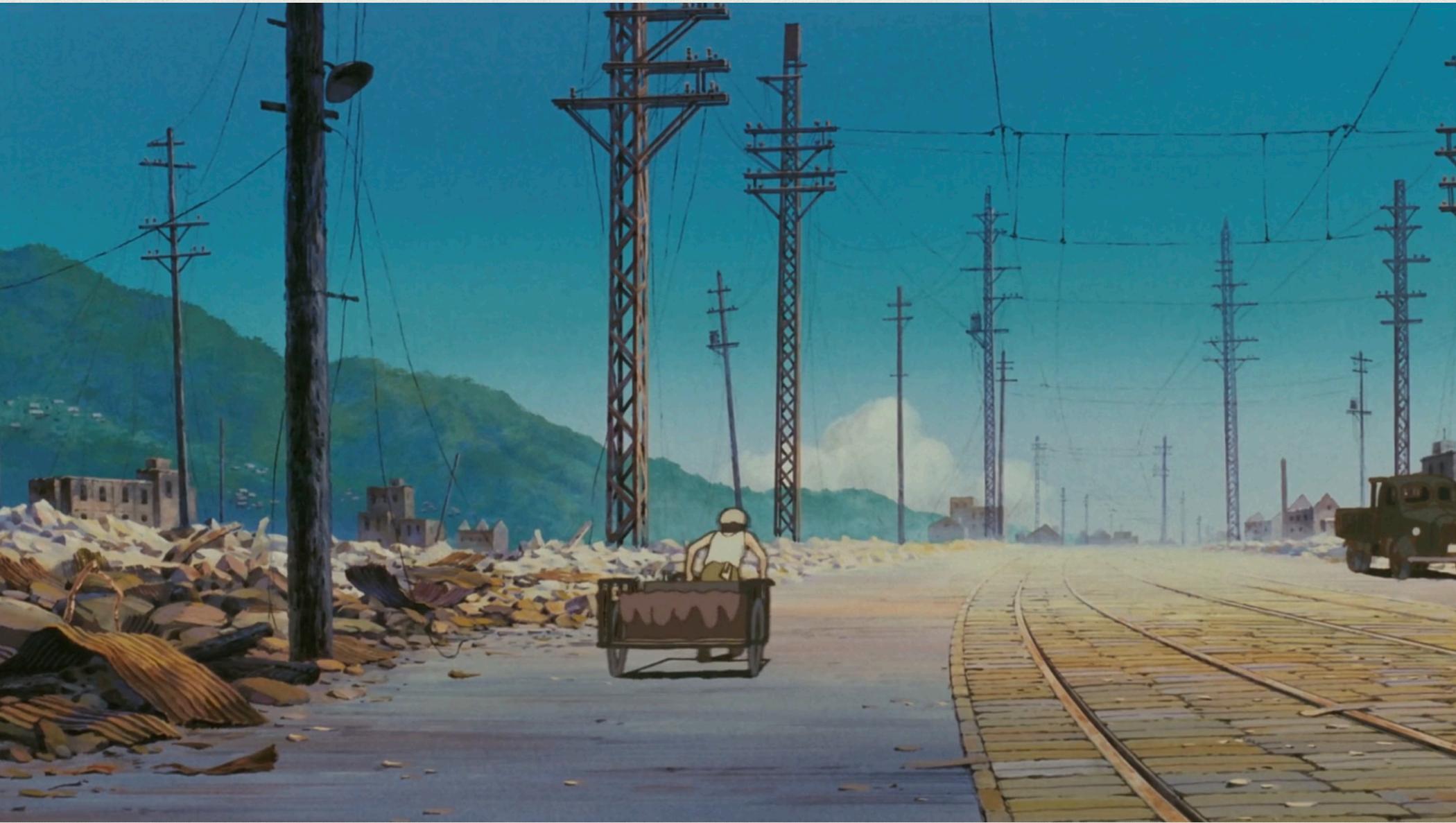
SCENE ANALYSIS

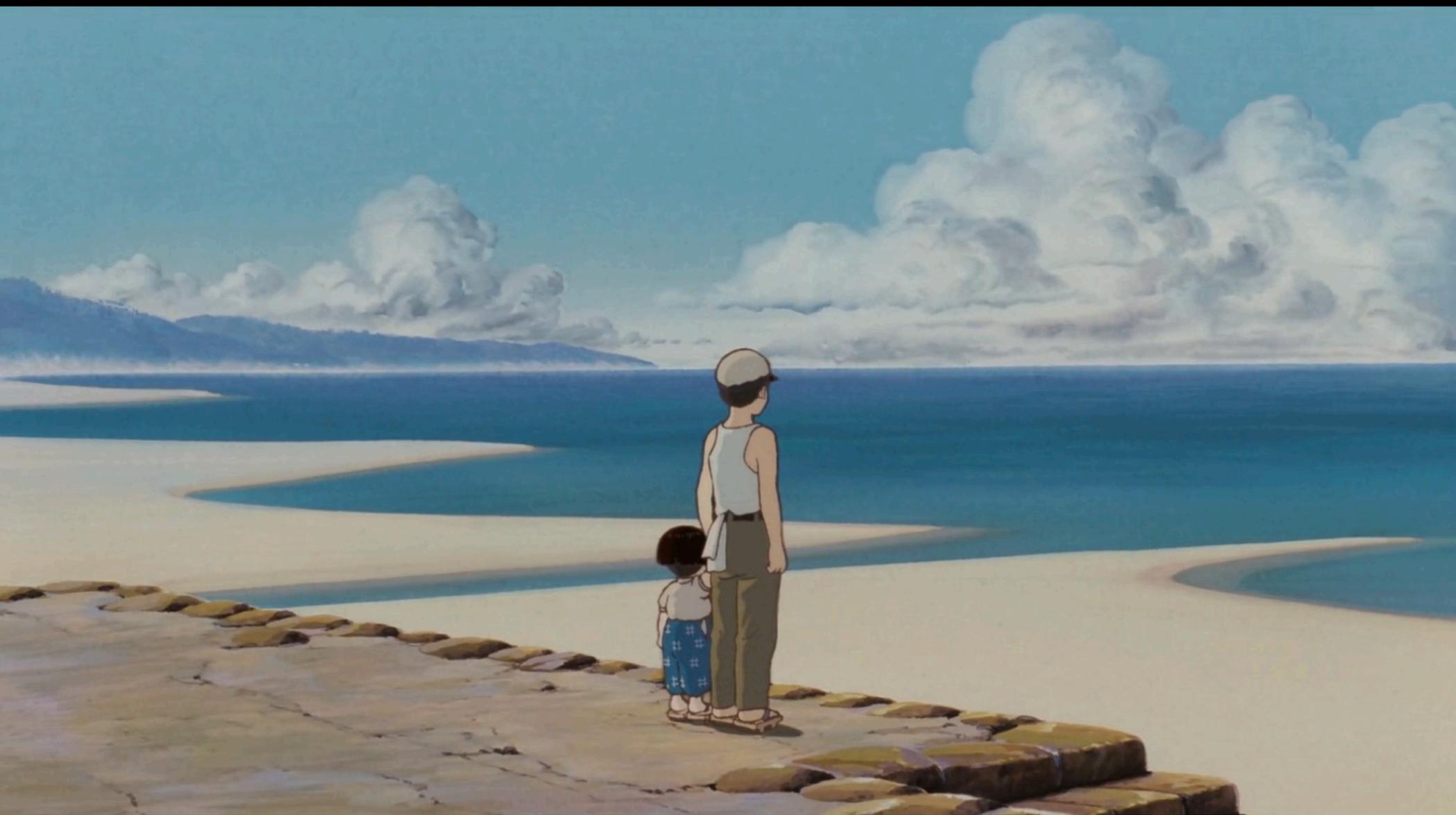
1:24:01 - 1:25:40















Yes. Daddy's waiting for us.



Pitter-pitter, patter-patter

